

With Accompanying Audio Recording

Yngwie



video
transcription
series

MALMSTEEN

Yngwie

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About The Book

Yngwie Malmsteen is one of today's most innovative players. This Swedish born guitarist has helped pioneer modern rock playing with his in-depth exploits in Neo-Classical, Metal, Rock and Blues. Combine these diverse influences with an incredible technical command of the instrument and you have the amazing style of Yngwie Malmsteen. In this book Yngwie provides us with an inside look into his unique style.

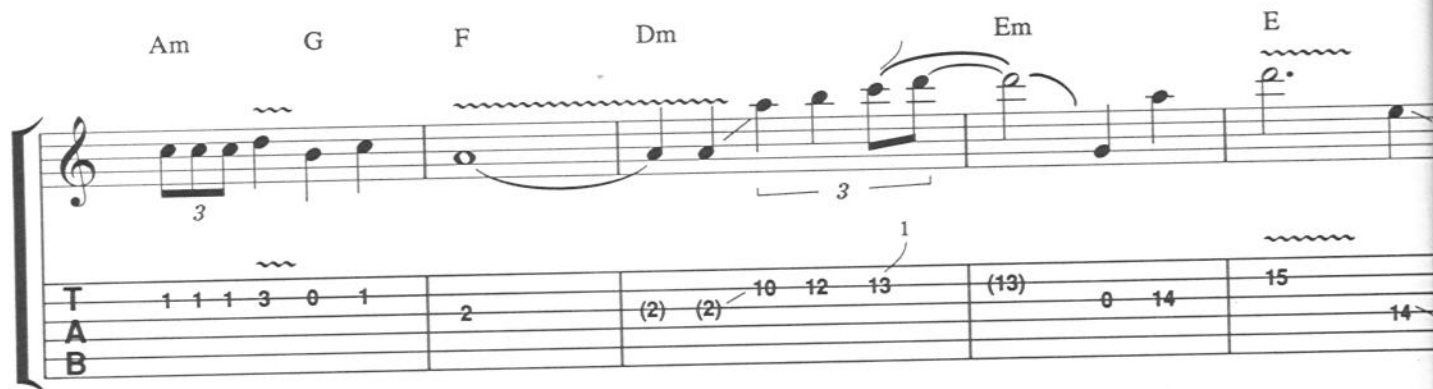


Introduction

In this book we are going to look at the incredible guitar style of Yngwie Malmsteen. On the cassette tape Yngwie demonstrates, at tempo and then slowly, the licks and patterns that are the foundation of many of his most famous solos. He also discusses his many picking techniques, scale choices, chord progressions, and equipment.

Yngwie, like many rock guitarists tunes his guitar down one half step to E_b . It is important, if you wish to play along with the recorded examples, that you tune your guitar to the tuning note Yngwie provides (1st string open).





6 Opening Solo

3 3 3 3 3 3 3 3 3 3

P.M. -----

T
A
B

0 0 0 0 2 3 3 2 0 3 0 2 3 2 0 5 4 2 0 3 2 0 3 2

3 3 3 3 3 3 3 3 3 3

P.M. -----

T
A
B

0 0 0 0 2 3 3 2 0 3 0 2 3 2 0 5 5 7 8 5 7 5 8 7

C#m
8va

~~~~~

3

~~~~~

T
A
B

5 5 7 8 X X X X 21 19 17 16 19 17 16 14 17 16 14 12 16 14 12 11

(8va)-----

3

T
A
B

14 12 11 14 12 11 14 12 11 14 12 10 14 12 10 9 12 10 9 7 10 9 7 11 9 7 10 9 7 10 9

(8va)-----

3

~~~~~

T  
A  
B

7 10 9 7 5 5 7 9 7 5 9 7 5 9 1 (9) 9 (9) 13 14

\* Turn on digital delay

8va

8va

8va

w/trem. bar

T (14) 12 16 16 21 21 16 19 16 19 16 19 16 19 13 16 13 16 13 16 13 16

A

B

T 10 13 10 13 10 13 10 13 7 10 7 10 7 10 7 10 4 7 4 7 4 7 4 7 1 4 1 4 3

A

B

T (3) 13 10 12 13 10 12 13 10 12 13 10 12 13 10 12 13 12

A

B

\* Turn off digital delay

T 10 13 12 10 13 10 12 13 10 12 13 12 10 13 12 10 13 (13)

A

B



# 8 Opening Solo

8va -----

Am

T 17 15 13 12 13 15 12 13 15 12 12 13 12 12 10 13 12 10 12 12 10 9 12 10 9 12

A

B

T 9 10 12 9 10 12 9 10 9 12 9 9 10 12 8 12 13 12 10 13 12 10 12

A 9 10 12 9 10 12 9 10 9 12 9 10 12 9 10 12 10 12 9 10 12

B

T 12 10 9 10 9 7 9 7 10 7 7 10 7

A 12 10 9 10 9 7 9 7 10 7 7 10 7

B

B<sup>5</sup>

w/trem. bar

T 7 10 7 10 10 8 8 9 9 7 9 7 9 7

A 7 10 7 10 10 8 8 9 9 7 9 7 9 7

B

E Am G F

4 5 6 4 5 6 3 5 1 3 0 1 2 14

w/trem. bar



# 10 Opening Solo

E 8va Am G

T 16 16 17 16 18 16 17 17 18 17 15 17 13 15 13 12 13 12 14 12

F (8va) Dm Em

T 17 12 13 12 13 15 12 15 12 14 (14) 17 19 20 20 (20) 19 17

F (8va) G Dm Em

T (17) 17 19 20 20 (20) 19 17 (17) 17 19 19 (19) 17 19 19

F (8va) E7

T (19) 12 10 12 13 12 10 13 12 10 12 0 12 10 9 10 9 7 10 9 7 9 7 8 7 5 8 5 4

N.C.

T  
A  
B

0 0 0 7 x 7 0 0 0 8

0 0 0 7 x 7 0 0 5 7 8

P.M. -----

T  
A  
B

0 0 0 7 x 7 0 0 0 x x x

7 8 7 5 8 7 5 8 7 4 5 7

T  
A  
B

0 0 0 7 x 7 0 0 0 12

0 0 0 7 x 7 0 0 0 5 7 8

A<sup>5</sup>

P.M. -----

T  
A  
B

0 0 0 7 x 7 0 0 0 8 x x

7 8 7 5 8 7 5 8 7 4 5 7

2  
2  
0

# Licks, Arpeggios And Classical Phrases

In this first section Yngwie shows some of his favorite licks, arpeggios, and classically influenced phrases. Pay close attention to the right hand pick directions as he uses various picking techniques, such as strict alternate and sweep picking, to execute his ideas. Practice the licks slowly and precisely, gradually working them up to faster tempos. It is also good to play the ideas in as many different keys as you can. Above all, incorporate them into your own playing as soon as possible.

## Example 1

This first example is derived from an E diminished arpeggio (E G B $\flat$  D $\flat$ ). Note the combination of sweep picking and slurs. Slurs and sweeps enable you to move faster than strict alternate picking—which can sound very mechanical—and tend to give your lines more of a sense of phrasing.

The musical notation for Example 1 consists of two staves, each with a treble clef and a 4/4 time signature. The first staff contains a sequence of arpeggios and slurs, with fingering numbers (3, 0, 2, 2, 0, 6, 3, 5, 5, 3, 9, 6, 8, 9, 8, 6, 12, 9, 11, 12, 11, 9) and pick directions (V, V<sup>6</sup>, V, V<sup>6</sup>, V, V<sup>6</sup>, V, V<sup>6</sup>) indicated below the notes. The second staff continues the sequence, with a vibrato (vib.) marking at the end. The notation is presented in a standard guitar format with a treble clef and a 4/4 time signature.



## Example 2

An A minor arpeggio (A C E). Note again the use of slurs and glide picking.

Example 2 shows an A minor arpeggio (A C E) in 4/4 time. The treble clef staff displays the notes with slurs and glide picking. The bass clef staff shows the fret positions for the strings T, A, and B.

## Example 3

An A minor arpeggio beginning in 1st position and moving up to the 17th position. Notice that the fingerings in each position are derived from three-string Am chord voicings in the 1st, 5th, 8th, 12th, and 17th positions (see chord frame boxes).

Example 3 shows an A minor arpeggio beginning in 1st position and moving up to the 17th position. The treble clef staff displays the notes with slurs and glide picking. The bass clef staff shows the fret positions for the strings T, A, and B. Above the staff are five chord frame boxes for Am in 1st, 5th, 8th, 12th, and 17th positions.

## Example 4

This next example is derived from the A minor scale. This is a three note pattern sliding up and down the string. Yngwie uses alternate picking for most of the lick but towards the end he mixes in some slurs. Notice the G# at the end of the lick. This could be thought of as being derived from the A harmonic minor scale. The G# resolves nicely to A.

Am

T  
A  
B

## Example 5

Use strict alternate picking. Swing the pick from your wrist, keeping your hand very relaxed.

Am

T  
A  
B

## Example 6

Here we are going to use an echo supplied by a digital delay unit to give the impression of playing twice as fast as we really are. Note that the echo does not immediately follow the note, but comes three 16th notes later.

Editors note: This can be a very difficult technique to master. Your timing and synchronization with the delay unit are critical. Try the following:

1) Set the delay time to around 300 milliseconds (ms). For live performance you will have to adjust it based on the tempo of the song.

2) Adjust the delay for one repeat, no modulation or feedback. You should hear one clean slapback with the same volume as the original note.

3) Count 16th notes (1 e & a, 2 e & a, etc.), and play on the downbeats. Adjust the repeat so that the echo sounds on the fourth 16th (a): 1 (a)2 (a)3 (a)4 (a)

4) Once you can play the above pattern, begin playing eighth notes (1 & 2 & 3 & 4 & ); the echo will turn it into a 16th note pattern. Remember: The echo does not come after the first note is struck; it comes after the second note.

For other examples of this technique check out "Fun Ranch Boogie" by Albert Lee and "Flight Of The Wounded Bumble Bee" by Nuno Bettencourt.

"Echo Lick" notated with effect:

Em  
8va -----

T 19 15 17 14 15 12 14 10 12 8 10 7 8 5 7 8 5 7 8 9  
A  
B

"Echo Lick" notated without effect:

Em  
8va -----

T 19 15 17 14 15 12 14 10 12 8 10 7 8 5 7 8 5 7 8 9  
A  
B



## Example 7

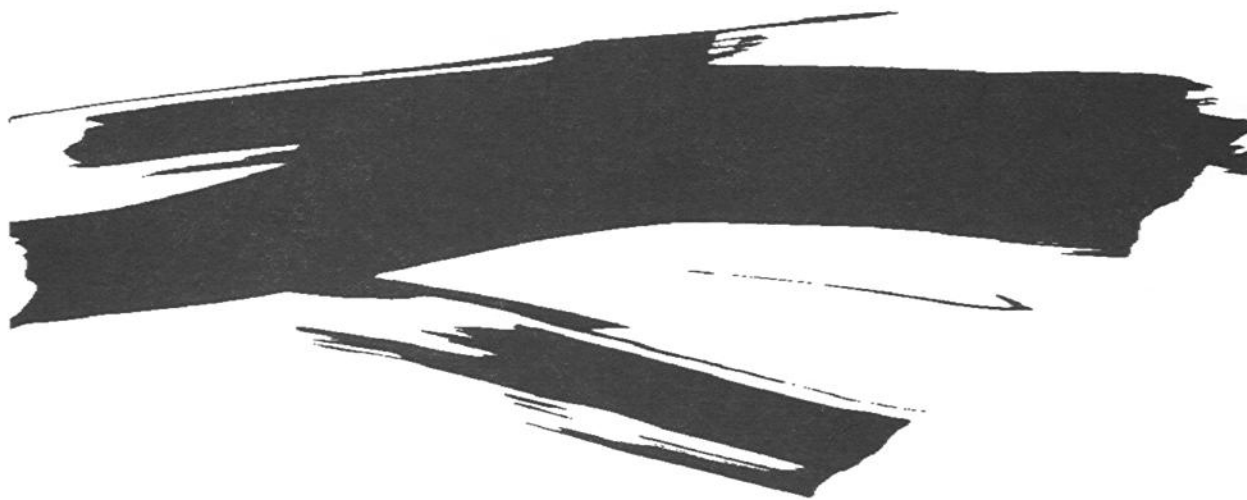
This is an excellent illustration of the "three note per string" concept of fingering scales. Many guitarists feel they can play faster by fingering three notes on every string. On the tape Yngwie plays this example with slurs and then with strict alternate picking (except for the two slurs shown). This example is derived from the A minor scale (A B C D E F G A); the G# towards the end of the lick shows a change to A harmonic minor (A B C D E F G# A).

First system of musical notation for Example 7. It features a treble clef and a 2/4 time signature. The notation shows a scale with slurs and alternate picking (indicated by 'V' and 'v' symbols). The fretboard diagram below the staff shows the following fret numbers for strings T, A, and B:

| String | Fret 1 | Fret 2 | Fret 3 | Fret 4 | Fret 5 | Fret 6 | Fret 7 | Fret 8 | Fret 9 | Fret 10 | Fret 11 | Fret 12 | Fret 13 | Fret 14 | Fret 15 | Fret 16 | Fret 17 | Fret 18 | Fret 19 | Fret 20 |    |
|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|----|
| T      | 13     | 15     | 17     | 13     | 15     | 17     | 15     | 13     | 17     | 15      | 13      | 12      | 13      | 15      | 12      | 13      | 15      | 13      | 12      | 15      | 13 |
| A      |        |        |        |        |        |        |        |        |        |         |         |         |         |         |         |         |         |         |         |         |    |
| B      |        |        |        |        |        |        |        |        |        |         |         |         |         |         |         |         |         |         |         |         |    |

Second system of musical notation for Example 7. It features a treble clef and a 2/4 time signature. The notation shows a scale with slurs and alternate picking (indicated by 'V' and 'v' symbols). The fretboard diagram below the staff shows the following fret numbers for strings T, A, and B:

| String | Fret 1 | Fret 2 | Fret 3 | Fret 4 | Fret 5 | Fret 6 | Fret 7 | Fret 8 | Fret 9 | Fret 10 | Fret 11 | Fret 12 | Fret 13 | Fret 14 | Fret 15 | Fret 16 | Fret 17 | Fret 18 | Fret 19 | Fret 20 |
|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| T      | 10     | 12     | 13     | 10     | 12     | 13     | 12     | 10     | 13     | 12      | 10      | 13      | 10      | 9       | 12      | 10      | 9       | 12      |         |         |
| A      |        |        |        |        |        |        |        |        |        |         |         |         |         |         |         |         |         |         |         |         |
| B      |        |        |        |        |        |        |        |        |        |         |         |         |         |         |         |         |         |         |         |         |



## Example 8

This next example is perfect for building pick speed. Since all of the notes are on one string you can concentrate on the action of the pick hand.

Editors note: For fast alternate picked passages such as this, Yngwie uses a technique commonly referred to as tremolo picking:

- 1) Hold the pick firmly between your thumb and index finger.
- 2) Allow the edge of the pick to slice through the string at a slight angle (both down and up).
- 3) Shake your hand rapidly from the wrist. This action is similar shaking water off your hand.
- 4) Make sure to accent the downbeats. This will help you to gain control.

Example 8 is a tremolo picking exercise in 4/4 time, focusing on the high E string (string 1). The notation includes a treble clef and a key signature of one sharp (F#). The exercise consists of four measures of eighth-note tremolo picking, with accents on the downbeats. The first measure is marked with a '6' and 'etc.', indicating a sixteenth-note pattern. The second measure is marked with a '6' and 'etc.'. The third measure is marked with a '6'. The fourth measure is marked with a 'vib.' (vibrato). The fretboard is shown with fingerings: 17, 14, 16, 17, 16, 14, 21, 14, 15, 17, 15, 14, 17, 14, 15, 17, 15, 14, 21. The notation is labeled '8va' (8th octave).

## Example 9

Example 9 uses a very classical sounding device, in which a moving line is played against a pedal tone (a single repeated note). Lines such as this help you to break away from the monotony of your typical linear solo by adding a contrapuntal flavor. This example is drawn from the A harmonic minor scale (A B C D E F G# A) and consists of a descending scale pattern played against an F pedal tone, the pattern implies an E7(b9) chord (E G# B D F).

Example 9 is a descending scale pattern in 4/4 time, featuring a moving line against a pedal tone. The notation includes a treble clef and a key signature of one sharp (F#). The exercise consists of two measures of descending scale patterns. The first measure is marked with a 'Dm 8va' (D minor 8th octave) and the second measure is marked with an 'Am' (A minor). The fretboard is shown with fingerings: 13, 12, 13, 10, 13, 8, 13, 12, 13, 10, 13, 9, 13, 12, 13, 10, 13, 8, 13, 8, 13, 12, 13, 10, 13, 9, 12, 10. The notation is labeled 'E7(b9)' and '(Am)'.

### Example 10

The harmonic minor scale is a minor scale with a raised 7th (1 2  $\flat$  3 4 5  $\flat$  6 7 8). Example 10 is derived from the C harmonic minor scale (C D E $\flat$  F G A $\flat$  B C). It works well over both the tonic chord (Cm) and the dominant chord (G7). When played over G7 this scale will give you the sound of a G7 (  $\sharp$ 5  $\flat$  9).

### Example 11

This next pattern spans the neck from low to high. Use a light palm mute throughout. Gently rest the palm of your picking hand on the bridge of your guitar. Allow your palm to touch the strings just enough to mute them. This stops the note from ringing, giving you a more staccato attack.



## Example 12 (Echo Etude)

In the following example the delay is set to repeat two beats after the note is played, the note played on beat one is repeated on beat three etc. The volume control is used to fade the notes in, giving a violin-like effect. On the tape you will first hear the "Echo Etude" and then you will hear it again with the echo mixed further into the background, allowing you to more easily separate what Yngwie plays from the echo. This transcription is taken from the second version.

### Echo Etude

8va-----

The musical score for "Echo Etude" is presented in four systems. Each system consists of a treble clef staff and a bass staff. The melody is written in the treble staff, and the bass line is written in the bass staff. The time signatures are 4/4, 3/4, and 2/4. The score includes a variety of musical notations, including eighth notes, quarter notes, and sixteenth notes, as well as accidentals and ties. The bass line is written in a simplified notation using numbers 0-12.

**System 1:** Treble staff: 4/4 time, melody starting on G4. Bass staff: 4/4 time, bass line starting on 19. Fingering: 19, 17, 19, 15, 19, 14, 19, 17, 15, 14, 15, 12, 15, 10, 15, 12, 10, 12, 8, 12, 7, 12, 8.

**System 2:** Treble staff: 3/4 time, melody starting on G4. Bass staff: 3/4 time, bass line starting on 7. Fingering: 7, 8, 5, 8, 8, 7, 5, 4, 7, 5, 4, 5, 7, 8, 5, 8, 5, 7, 12.

**System 3:** Treble staff: 4/4 time, melody starting on G4. Bass staff: 4/4 time, bass line starting on 11. Fingering: 11, 12, 8, 12, 7, 8, 10, 7, 8, 10, 7, 8, 9, 9, 7, 5, 7, 5, 4.

**System 4:** Treble staff: 2/4 time, melody starting on G4. Bass staff: 2/4 time, bass line starting on 7. Fingering: 7, 7, 3, 2, 0, 2, 3, 2, 2, 4, 5, 4, 5, 4, 5, 7, 8, 8, 7, 8.

# 20 Licks, Arpeggios and Classical Phrases

First musical system showing a treble clef staff with a melodic line and a bass staff with fingerings (T, A, B) and fret numbers (5, 8, 8, 7, 8, 5, 8, 4, 0, 4, 7, 8, 7, 5, 7, 8, 7, 8, 11, 12, 11, 12, 10).

Second musical system showing a treble clef staff with a melodic line and a bass staff with fingerings (T, A, B) and fret numbers (8, 10, 7, 8, 10, 7, 8, 9, 7, 8, 9, 5, 8, 4, 5, 7, 4, 5, 7, 4, 6).

Third musical system showing a treble clef staff with a melodic line and a bass staff with fingerings (T, A, B) and fret numbers (7, 7, 9, 10, 9, 10, 9, 10, 12, 13, 10, 13, 10, 12, 10, 8(10), 7(8)). Includes trills (tr) and a 2/4 time signature.

Fourth musical system showing a treble clef staff with a melodic line and a bass staff with fingerings (T, A, B) and fret numbers (10, 9, 10, 9, 7, 9, 10, 7, 9, 7, 5, 4). Includes a 2/4 time signature.

First musical system. Treble clef staff contains a melodic line. Bass staff contains fret numbers: 7 5 3 2 | 5 3 2 5 | 0 4 7 5 8 6 9 7.

Second musical system. Treble clef staff contains a melodic line. Bass staff contains fret numbers: 10 9 10 9 10 | 7 8 10 | 12 10 13 12 | 10 9 10 9 | 10 9 10 9 | 12 11.

Third musical system. Treble clef staff contains a melodic line. Bass staff contains fret numbers: 12 9 10 12 9 | 10 9 10 12 8 10 | 9 7 5 4 | 7 7 3 2 0.

Fourth musical system. Treble clef staff contains a melodic line. Bass staff contains fret numbers: 12 10 14 14 | 13 12 17 12 13 15 12 13 | 15 12 13 14 13 13 14 10 | 13 9 10 12 9 10 12 10.



8va

T  
A  
B

9 12 12 10 13 10 16 13 19 16 16 22

T  
A  
B

12 10 13 12 13 12 10 9 10 9 10 9 12 12 9 10 12 9

T  
A  
B

10 9 9 10 7 9 7 5 6 4 7 5 (5) 7 9 10 10 9 9 7 5 6 4 7 5

T  
A  
B

9 7 10 9 10 10 9 9 7 5 6 4 7 5 5 8 5 5 5 8 12 8 10 9 10 12

8va

3 3

17 12 13 13 12 20 19 17 16 17 17 18 17 15 13 15 12 13 14 12 13 14

T  
A  
B

(14) 10 9 10 12 12 8 7 5 7 8 7 7 6 7 9 10 9

T  
A  
B

7 10 9 10 7 10 5 10 9 7 10 6 8 7 5 3 2 0 4 5

T  
A  
B

8 7 7 9 7 9 7 9 10 9 10 12 13 10 12 17 17

T  
A  
B

# Segments From Compositions

Besides being a true innovator in neo-classical improvising, Yngwie is also a fine composer. In this section he shares some excerpts from some of his best known compositions.

## Example 13

This opening segment from "Demon Driver" is built on simple major and minor chords on the first three strings. If you are unfamiliar with these basic chord shapes practice the following C major "chord scales". The first chord scale consists of four note voicings with the root in the bass. The second chord scale has the 3rd in the bass and the third chord scale has the 5th in the bass.

C major "chord scales":

w/Root in bass                      w/3rd in bass

Em F G Am Bm<sup>7</sup>(<sup>b</sup>5) C Dm Em      C Dm Em F G Am Bm<sup>7</sup>(<sup>b</sup>5) C

The diagram shows two sets of musical notation for C major chord scales. The first set, labeled 'w/Root in bass', shows chords Em, F, G, Am, Bm<sup>7</sup>(<sup>b</sup>5), C, Dm, and Em. The second set, labeled 'w/3rd in bass', shows chords C, Dm, Em, F, G, Am, Bm<sup>7</sup>(<sup>b</sup>5), and C. Each chord is represented by a treble clef staff with three dots indicating the finger positions on the first three strings. Below each staff is a table of fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

|   | 0 | 1 | 3 | 5 | 7 | 8  | 10 | 12 |
|---|---|---|---|---|---|----|----|----|
| T | 0 | 1 | 3 | 5 | 7 | 8  | 10 | 12 |
| A | 0 | 2 | 4 | 5 | 7 | 9  | 10 | 12 |
| B | 2 | 3 | 5 | 7 | 9 | 10 | 12 | 14 |

|   | 0 | 1 | 3 | 5 | 7 | 8  | 10 | 12 |
|---|---|---|---|---|---|----|----|----|
| T | 0 | 1 | 3 | 5 | 7 | 8  | 10 | 12 |
| A | 0 | 2 | 4 | 5 | 7 | 9  | 10 | 12 |
| B | 2 | 3 | 5 | 7 | 9 | 10 | 12 | 14 |

w/5th in bass

Am Bm<sup>7</sup>(<sup>b</sup>5) C Dm Em F G Am

The diagram shows a set of musical notation for a C major chord scale with the 5th in the bass. The chords are Am, Bm<sup>7</sup>(<sup>b</sup>5), C, Dm, Em, F, G, and Am. Each chord is represented by a treble clef staff with three dots indicating the finger positions on the first three strings. Below each staff is a table of fret numbers for the Treble (T), Alto (A), and Bass (B) strings.

|   | 0 | 1 | 3 | 5 | 7 | 8  | 10 | 12 |
|---|---|---|---|---|---|----|----|----|
| T | 0 | 1 | 3 | 5 | 7 | 8  | 10 | 12 |
| A | 2 | 4 | 5 | 7 | 9 | 10 | 12 | 14 |
| B | 2 | 3 | 5 | 7 | 9 | 10 | 12 | 14 |

# Demon Driver (Excerpt)

Bm 7fr. F# 6fr. Bm 7fr. F# 6fr.

T 10 7 7 7 10 9 6 7 6 10 7 7 7 7 9 6 7 6

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Bm 7fr. D<sup>b</sup> 9fr. D 10fr. A 9fr.

T 10 7 7 7 7 12 9 9 9 14 10 10 10 10 12 9 10 10 9

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 10 9 9 9 10 10 11 10 10 10 9 10 10 9 10 9 10 9

D 10fr. B 11fr. Em 12fr. B 11fr.

T 14 10 10 10 10 14 11 12 11 15 12 12 12 12 14 11 12 11

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

B 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

Em 12fr. Bdim7 14fr. F#sus 14fr. F# 14fr.

T 15 12 12 12 12 16 13 15 13 19 14 14 14 14 19 18 14 14 14 14

A 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16



## ***Rising Force (Excerpt)***

(Em)

(Em)

V 15 12 12 15 12 12 15 12 12 14 12 12 15 12 12 17 12 12 15 12 12 14 12 13

T  
A  
B

15 12 12 15 12 12 15 12 12 14 12 12 15 12 12 17 12 12 15 12 12 14

T  
A  
B

(D)

T  
A  
B

(Em)

V V

T 19 15 17 19 7 3 5 7 19 15 17 19 7 3 5 7

A

B

(Am) (D)

T 20 17 17 20 8 5 5 8 19 17 17 20 8 5 5 8 17 14 15 14 15 5 2 3 2

A

B

(C)

V V V V

T 17 14 15 14 5 2 3 2 15 12 13 15 3 0 1 3 15 12 13 15 3 0 1 3

A

B

(D<sup>#</sup>dim7)

V V V V V V V

T 5 2 4 5 4 2 8 5 7 8 7 5 11 8 10 11 10 8 14 11 13 14 13 11

A

B

(Em)

3 3 3 3

T 17 14 16 17 16 14 20 17 19 20 19 17 21 (21)

A

B

# Example 15

This is the opening from "Trilogy Suite". This lick can be used over any phrygian type chord progression. A typical G phrygian sound would be the classic Spanish chord progression: C-B $\flat$ -A $\flat$ -G. The phrygian sound is typified by the last two chords of the progression: A $\flat$  maj to Gmaj. The G phrygian scale is the same as an E $\flat$  major scale played from G to G, and is spelled: G A $\flat$  B $\flat$  C D E $\flat$  F G. As you can see, this scale outlines a G minor chord (G B $\flat$  D G). This scale is a perfect choice for each chord in the progression except the G major. For the G chord (G B D G) we must change the B $\flat$  to B $\natural$  which gives us the scale used in this next lick—C harmonic minor: C D E $\flat$  F G A $\flat$  B C.

## Trilogy Suite (Excerpt)

Fast rock ♩ = 200

4. G  
harm.

harm.

T 12 10 12 13 0 0 0 7 8 10 0 0 0 8 10 12 0 0 0 5 7 8

A

B

T 0 0 0 10 7 0 4 0 0 0 16 15 13 16 15 13 12 13 15 13 12 12

A

B

Am

Bdim7

T 13 12 10 12 10 9 10 10 8 12 10 8 12 10 13 12 10 13

A

B

E7

Am

F

F#dim7

T 9 7 10 9 7 10 10 8 12 10 8 12 6 5 8 6 5 8 7 5 8 7 5 8

A

B

E7

Am

Bdim7

T 13 12 10 13 12 11 13 14 16 12 13 15 10 8 12 10 8 12 12 10 13 12 10 13

A

B



# 30 Segments From Compositions

E<sup>7</sup> Am F F<sup>#</sup>dim<sup>7</sup>

T 9 7 10 9 7 10 10 8 12 10 8 12 | 6 5 8 6 5 8 5 5 8 5 5 8

A

B

E Adim<sup>7</sup> To Coda ⊕

T 5 4 7 5 4 7 5 2 4 5 4 2 | 8 5 7 8 7 5 11

A

B

E 8va ----- D.S. al Coda

T 13 12 10 13 12 11 13 14 16 12 13 15 16 17 16 17 19 17 19 (19) (19) 17 (17)

A

B

⊕ Coda E

T 12 13 12 10 13 12 13 12 13 16 13 16 13 12 15 12 13 12

A

B

Am 8va -----

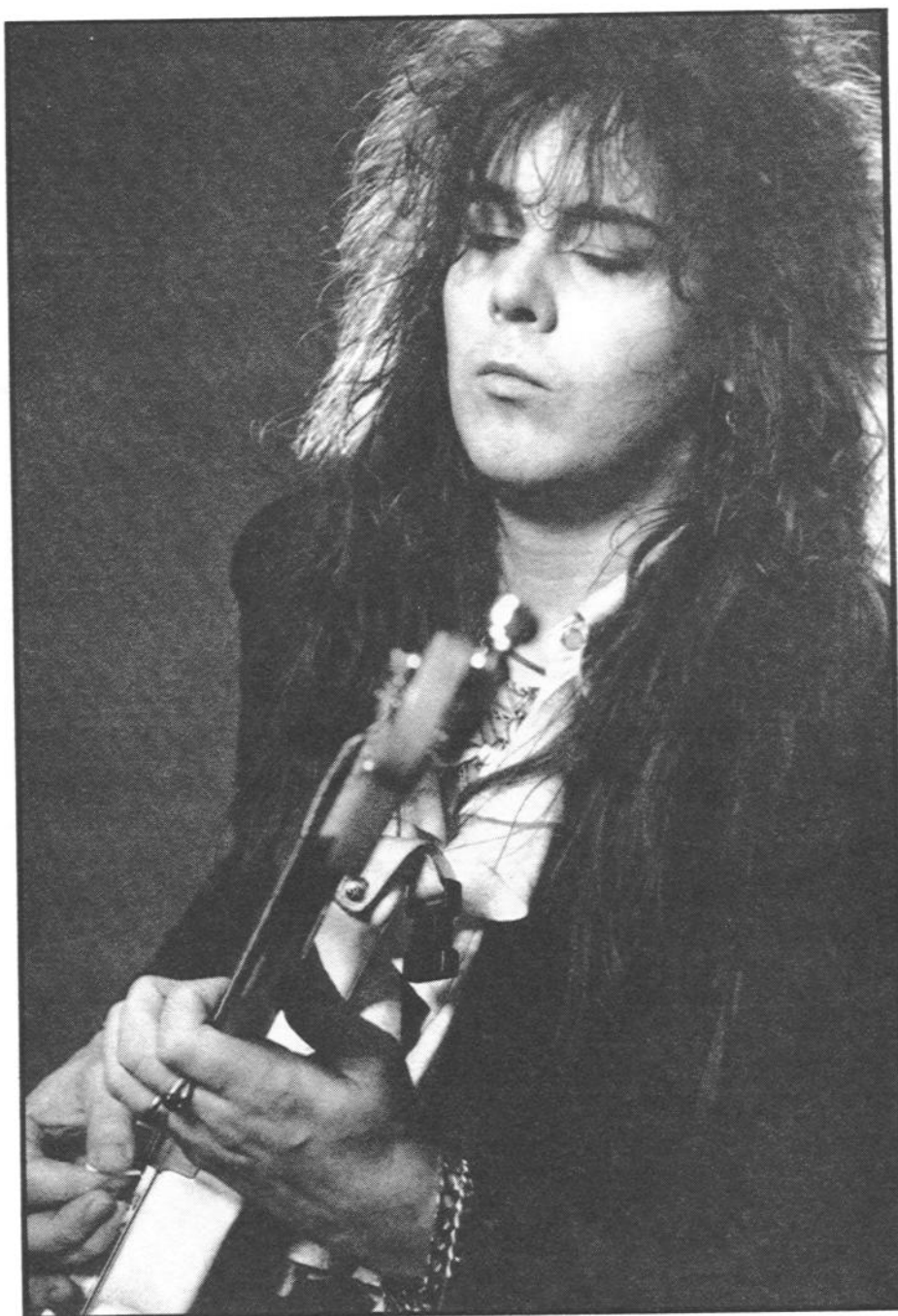
T 14 13 12 17 12 13 14 12 10 12 10 12 13 12 10 13 12 10 12 10 9 12

A

B

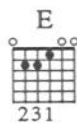
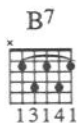
## Blues Soloing

A surprising element of Yngwie Malmsteen's playing is his command of the blues. Influenced by rock and blues guitarists of the sixties and seventies, like: Clapton, Hendrix, and Ritchie Blackmore, Yngwie combines his lightning technique with these influences to perform incredible blues solos.



A

Diagram A shows a 5x5 grid. In the top row, there are three dots in the second, third, and fourth columns. A curved line connects the top-left dot (second column) and the top-right dot (fourth column). Above the grid, there are symbols 'x', 'O', and 'x' from left to right. Below the grid, there are three vertical lines '|||'.

 $\delta va$ 

8va

3 6 1 1/2

T  
A  
B

15 12 16 12 17 12 18 12 19 19 12 12 15 14 12 15 12 15 15

T  
 A  
 B

14 12 15 12 15 14 12 14 14 12 14 12 14 14 12 14 12 14 12 14 12 (12) 10 12 14

1/2 1

Slow blues shuffle ♩ = 72 ( ♪♪ = ♪̇ ♪̇ )

**E**

T  
A  
B

**B<sup>7</sup>** **A** **8va** ---

T  
A  
B

**E** **(8va)**

T  
A  
B

**B<sup>7</sup>** **E** **8va**

T  
A  
B





E

\*Bend "G" string behind nut.

B7

A

E

B7

## Example 16

This is the basis for the first lick in the previous solo. Notice the use of a pedal tone (E) against an ascending chromatic line (drawn from the blues scale). This is somewhat similar to Example 9.

Example 16 musical notation. Treble clef staff shows a melody starting on a dotted quarter note, followed by eighth notes, and ending with a wavy line indicating vibrato. Bass clef staff shows a constant pedal point on the 15th fret (E) and a series of ascending and descending chromatic lines. Fingering numbers 1, 12, 16, 17, 18, 19, 12, 17, 12, 15, 12 are indicated below the notes.

## Example 17

Example 17 is a variation of Example 16.

Example 17 musical notation. Treble clef staff shows a melody starting on a dotted quarter note, followed by eighth notes, and ending with a wavy line indicating vibrato. Bass clef staff shows a constant pedal point on the 15th fret (E) and a series of ascending and descending chromatic lines. Fingering numbers 1, 12, 16, 17, 18, 19, 1 1/2, 19, 18, 17, 20, 17, 17, 20, 19, 17, 19, 17, 19 are indicated below the notes.

## Example 18

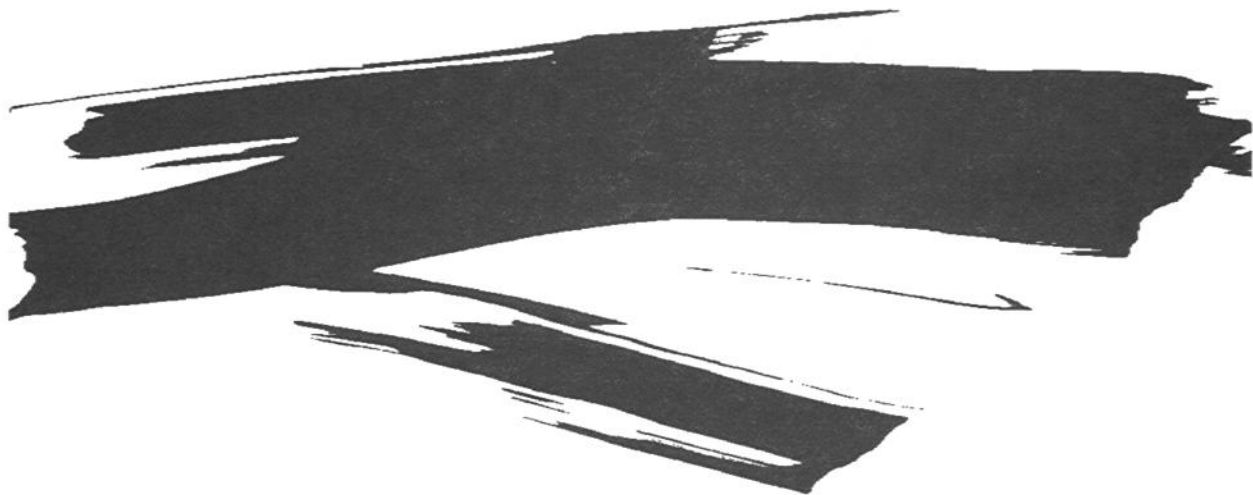
Here we have a hybrid scale that Yngwie often uses when playing blues solos. The scale is a combination of the E blues scale (E G A B $\flat$  B D) and E dorian scale (E F $\sharp$  G A B C $\sharp$  D). You can view this as basically a blues scale with an added 6th (C $\sharp$ ) and 9th (F $\sharp$ ).

Example 18 shows a hybrid blues scale in E7. The scale is a combination of the E blues scale (E G A B $\flat$  B D) and E dorian scale (E F $\sharp$  G A B C $\sharp$  D). The notation shows the scale in 4/4 time, with the final note being a quarter rest.

## Example 19

This is an example of a lick drawn from the scale shown in Example 18. You should experiment with this scale, trying to find as many licks and patterns as you can.

Example 19 shows a lick drawn from the scale in Example 18. The notation shows the lick in 4/4 time, with the final note being a quarter rest.



## Example 20

This is an excellent example of how to use finger taps. Yngwie is outlining an E7 chord (E G $\sharp$  B D), tapping the E with his right hand middle finger, and playing the B and D with his left. The left hand then descends chromatically down the fretboard until reaching G $\sharp$  and B. Meanwhile, the right hand continues to tap on E (another example of Yngwie's use of pedal tones). Since the lick begins and ends on notes from the E7 chord and has the E pedal the entire time, the chromatic notes in the middle add a sense of tension and release (when he arrives at the G $\sharp$  and B).

## Example 21

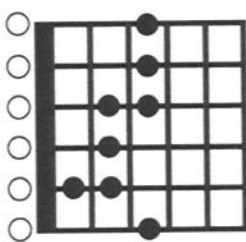
This example is derived from the E mixolydian scale (E F $\sharp$  G $\sharp$  A B C $\sharp$  D). Notice how the lick ends on the 3rd and 7th (G $\sharp$  & D) of the E7 chord; this is a very common blues sound.

## Example 22

Although this lick is essentially a variation of Example 21, it has a harder edged blues sound because of the G# (#3rd) at the end.

## Example 23

Used by all the great blues guitarists (check out the 1st position work of Stevie Ray Vaughan), this lick is built on one of the most popular guitar scale patterns ever: The 1st position E blues scale. The fingering for this pattern is shown in the fretboard diagram.



\*bend behind nut

\*bend behind nut



# Chord Progressions

In this section, we will explore how Yngwie improvises through various chord progressions.

## Progression 1

This first chord progression: Bm Bm/A Bm/G F# is very common; it has its roots in Flamenco music and is an excellent background for improvisation. The scale used here is F# phrygian (D major) with the addition of A# over the F# chord change which gives us B harmonic minor: B C# D E F# G A# B. (This progression is related to what we discussed earlier in Example 15.)

Moderate rock ♩ = 112

Bm Bm(2) Bm Bm(2) Bm/A Bm(2)/A Bm/A Bm(2)/A

P.M. -----

|   | 3 | 2 | 3 | 2 | 3 | 2 | 3 | 2 |
|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| A | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 |

\* Bm/G

F#sus 12

|   | 2 | 3 | 4 | 2 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 6 | 7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |   |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |   |
| B | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |   |

\*Can also be called Gmaj7

Bm Bm/A

T  
A  
B

Bm/G F#sus

T  
A  
B

Bm Bm/A

T  
A  
B

Bm/G F#sus

T  
A  
B

# ord Progressions

Bm (8va) — Bm/A

10 14 19 14 15 14 15 17 19 17 (17) 15 14 15 12 15

Bm/G (8va) — F#sus

9 10 15 14 15 12 14 12 15 14 12 14 21 18 21 15 18 12 15 14 12 15 14 12 11 12 14 12 11 12 10

Bm Bm/A

3 12 11 9 11 12 14 12 11 14 11 12 14 12 14 11 14 11 12 14 15 12

Bm/G F#sus Bm

3 14 15 12 10 12 10 14 12 11 14 15 12 15 10 15 14 15 12 15 11 12 19

etc. . . .

## Progression 2

The following progression is an excerpt from Bedroom Eyes. Yngwie's use of the wah-wah pedal in the opening is very reminiscent of Jimi Hendrix.

### Bedroom Eyes (Excerpt)

Funk rock ♩ = 100

F#5

A5

F#5

\*w/wah-wah

8va

(8va)

(8va) -----

8va -----

w/trem. bar w/trem. bar

1 1

T 17 14 17 14 16 (17) 17 14 17 14 17 14 16

A x 16 14 16 14 17 16

B 16 16 14 16

(8va) -----

G

hold bend

1 1 1/2 1

T 14 15 12 12 14 12 15 15 15 (15) 12 17 15 17 (17) 17 17 17 15 12 15 12

A 14 15 12 12 14 12 15 15 15 (15) 12 17 15 17 (17) 17 17 17 15 15

B 14 15 12 12 14 12 15 15 15 (15) 12 17 15 17 (17) 17 17 17 15 15

(8va) -----

3 1 3

T 15 12 12 14 12 15 12 15 12 15 12 15 15 15 12 (12) 12 15 12 15 12 15 12 15 14 12 12 14 12

A 15 12 12 14 12 15 12 15 12 15 12 15 15 15 12 (12) 12 15 12 15 12 15 12 15 14 12 12 14 12

B 15 12 12 14 12 15 12 15 12 15 12 15 15 15 12 (12) 12 15 12 15 12 15 12 15 14 12 12 14 12

(8va) -----

3 1 3 1 1

T 14 12 15 14 14 12 12 14 12 15 15 12 15 15 12 12 15 12 15 12 14 (19) (19)

A 14 12 15 14 14 12 12 14 12 15 15 12 15 15 12 12 15 12 15 12 14

B 14 12 15 14 14 12 12 14 12 15 15 12 15 15 12 12 15 12 15 12 14



C (8va) D E<sup>5</sup>

T  
A  
B

w/trem. bar

T  
A  
B

T  
A  
B

w/trem. bar

T  
A  
B

# ord Progressions

14 14 14 14 14 12 12 12 12 10 10 10  
 11 11 11 11 11 9 9 9 9 7 7 7 4 4

(4) 0 3 0 2 0 2 0 2

5 12 15 12 15 12 15 12 15 12 15 12 15 12  
 (2) 15 12 15 12 15 12 15 12 15 12 15 12 15 12 0

\*w/trem. bar

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15  
 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15  
 (15) 12 15 14 12 14 12 14 12 14 12 14



# Progression 3

## Save Our Love (Rhythm Guitar Part)

Chord diagrams for Progression 3:

- C<sup>5</sup>**: 134
- C/B**: 144
- A<sup>5</sup>**: 11
- E/G<sup>#</sup>**: 4fr. T 132
- Am**: 231
- D/F<sup>#</sup>**: T 123
- G**: 32 4
- Fmaj<sup>7</sup>**: T 231
- Dm**: 10fr. 3111
- A/C<sup>#</sup>**: 9fr. 3121
- Gm**: 3111
- Gm/F**: 1111
- Esus**: 34
- F**: 8fr. 1333
- F/E**: 7fr. 1333
- Am/E**: 5fr. 3111
- Dm**: 5fr. 13421
- C**: 32 1
- G/B**: 2 4

Rock ballad ♩ = 66

Musical notation for the Rhythm Guitar part, showing chords and fretting patterns.

**First System:** C<sup>5</sup>, C/B, A<sup>5</sup>, E/G<sup>#</sup> (3), Am, Am/G. Includes a "hold" instruction.

**Second System:** F, D/F<sup>#</sup>, G, E/G<sup>#</sup> (3). Includes "hold" instructions.

**Third System:** Am, Fmaj<sup>7</sup>. Includes "hold" instructions.

Fretting patterns are provided for the bass lines (T, A, B strings) for each system.

Am F

hold

Dm A/C# Dm A/C#

hold

Gm Gm/F Esus E

hold

w/trem. bar

F F/E Dm

P.M. hold

F Am/E Dm C G/B Am E/G#

tr

tr

1/2



# Save Our Love (Guitar Solo)

C C/B A<sup>5</sup> E/G<sup>#</sup> Am Am/G *tr*

F D/F<sup>#</sup> G E/G<sup>#</sup>

Am 8va

Fmaj<sup>7</sup>  
(8va)

Am  
(8va)

(19) 19 19 17 17 14 17 14 13 12 17 12 13 14 12 15 13 12

F  
(8va)

15 13 12 15 13 12 10 10 13 12 10 12 10 9 10 10 12 10 9 12 10 12 10 9 10 12

Dm A/C#  
(8va)

8 12 10 10 10 12 10 10 10 9 10 9 12 17 18 15 18 13 18 17 18 15 14 15 14 15 14 15 14

Dm A/C#  
(8va)

15 14 15 13 17 21 21 21 22 22 21 20 18 21 20 18 17 15 14 17 15 18 17 18 17 15 15 13 15 17

Gm (8va)      Gm/F      Esus

18 17 18 17 18 17 15 17 17 12 12 12 17 12 17 12 12 17 12 12 17 12 12 17 12 21

F      F/E

9 10 10 12 13 12 10 8 10 8 6 5

Dm

6 8 6 5 7 3 5 3 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5

F      Am/E      Dm      C      G/B      Am      E/G#      C

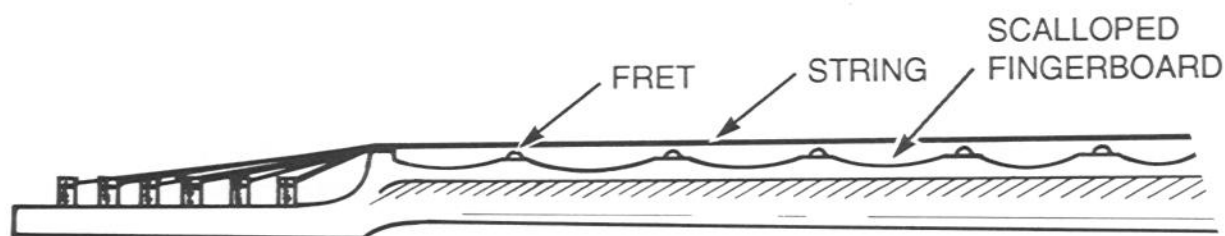
(9) 9 7 9 7 5 4 5 4 7 5 7 5 4

## Equipment

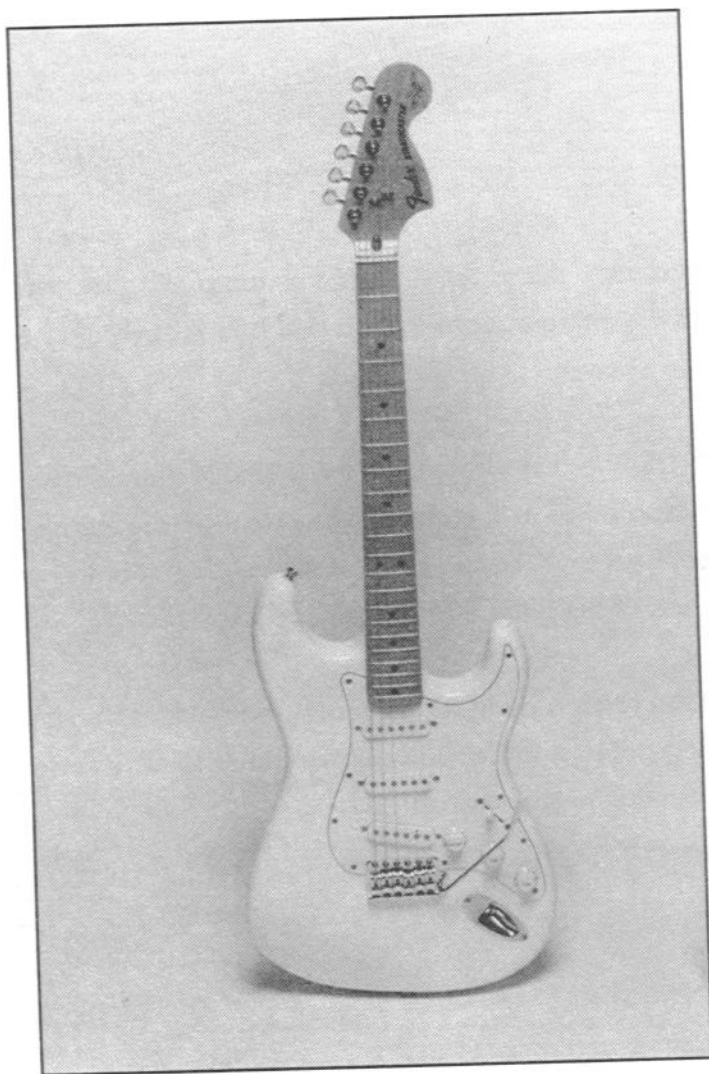
**Picks:** Yngwie uses a very stiff pick (1.5mm). Since a stiff pick travels through the string without bending, it clears the string sooner than a thin one that would bend; and therefore is in position for the next stroke sooner.

**Scalloped necks:** Yngwie first discovered the scalloped neck when he was very young. While working as a guitar repairman in Stockholm he came across an old 16th century lute. Instead of frets, the instrument had a scalloped neck, with the edges of the wood serving as the frets. He tried this out on one of his guitars and liked the results.

Yngwie stresses that the reason he likes the scalloped neck is because he can get a better grip on the strings, and has nothing to do with allowing him to play faster. In fact, the scalloped neck makes it more difficult to play fast.



**Guitars:** Yngwie's guitar of choice is the Fender Stratocaster. He uses a stock pickup in the center position and two DiMarzios in the rhythm and lead positions. His tremolo system is also the stock Fender tremolo without a locking nut.



**Amps:** For amplification Yngwie uses Marshall 50 watt heads, the Mark 2 model, made in the early '70s. In the studio he uses four heads and eight 4 x 12 cabinets. On stage he uses 24 heads and 27 4 x 12 cabinets.

**Effects:** Yngwie uses a small rack with 4 presets and 3 delays and a harmonizer. Preset #1 is just straight guitar. Preset #2 is a heavy delay (used in the Echo Etude). Preset #3 is a chorus, and #4 is a harmonizer giving him an octave above the note he is playing.

Besides these presets he uses an echo unit set to double every note (see Example 6), an octave divider and a Cry Baby wah-wah.







# Yngwie Malmsteen

Often described as a fusion of neo-classical, metal, rock and blues, Yngwie Malmsteen's incredible style has influenced guitarists the world over.

A companion to Yngwie's immensely successful REH video, this book/audio package (both cassette and CD are available) takes you step by step through many of Yngwie's favorite licks, patterns, solos, and rhythm parts. All music is transcribed in notation and tablature.

This book/audio package may be used alone or in conjunction with Yngwie's REH video (available from CPP Media Group), making it one of the most complete and important instructional tools available.



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